

BC POTTERS

September 2007

Volume 43 No. 7

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Down Under with Owen Rye

Linda Doherty, Connie Glover, Sharon Reay, Jenny Ross and myself, Sheila Morissette, were traveling around Australia this past April. Our main reason for going was the ClayEdge Conference later in the month but it would be a shame to go all that way without taking in some other sights. After spending a little tourist time in Sydney and along the south coast, we flew to Melbourne. Upon renting a car, cramming ourselves and ALL the luggage for five women into it (it only worked one way), Linda bravely drove us into downtown Melbourne as we all watched out for their idiosyncratic “hook turns” and railcars that share the roads. (Way to go Linda!)

When we finally found our hotel and nearby street parking, we all burst out of the car, grabbed our bags and rolled into the hotel. Sometimes bad luck can be a blessing in disguise. Our hotel had made an error in the booking and only had us booked for the following day. It was the Easter long weekend, one of Australia’s busiest travel times as it is immediately followed by the school holidays. Nothing was available, so after a few phone calls, we decided to head out of Melbourne for the weekend and return after visiting some potters. Not a bad plan after all!

On Easter Monday, we had a 9 a.m. appointment to visit Owen Rye’s studio. He had kilns to pack later in the day, so we didn’t want to be late. Easier said than done, as some of the roads to get to his studio were unpaved and unmarked. We adventured our way through the lovely Gippsland bush lands and finally found him. It is somewhat of a strange thing that potters are so open to having total strangers come in and inspect their workplaces; question how they do things; poke their noses in all corners. He was very gracious and warmed up to us

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Owen Rye's Wood-fired pots

Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,

Gallery Manager

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 p.m. to 6 p.m.



Gallery Assistants

Sarah Belley,

Roxanne Gagnon,

Jennifer Houghtaling and

Samantha MacDonald

staff@bcpotters.com



Gallery Committee

Maggi Kneer

Sheila Morissette

Pia Sillem

Jinny Whitehead

Celia Rice-Jones



Vancouver Collects 2007

I'm very proud and excited to introduce the gallery's inaugural Vancouver Collects exhibition this September. As gallery manager, there are two desires I hope this Exhibition will showcase. The first is to share and explore viewing ceramics as fine art objects as both collected and enjoyed in our daily lives. The second is to broaden our gallery viewership. The mastery of creating works of function and those of outstanding ability and sheer aesthetics can be found in a single ceramic work. Pottery has that effect. Vancouver Collects will display such mastery and hopefully reach a new audience.



We initially approached Scott Watson, Director / Curator of the Belkin Art Gallery and professor in the Department of Art History, Visual Art & Theory at UBC, with inquiries and assistance in coordinating a different Vancouver Collects exhibit, but Scott surprised us with his wonderful ceramic treasure trove and the joyful tales of how he came to acquire his collection. We really wanted to share the excitement we felt and were very happy that Scott agreed to showcase selections from his collection at the gallery for our inaugural Vancouver Collector's Exhibition. The exhibition will consist of ceramics by Bernard Leach, John Reeve, Michael Henry and Wayne Ngan, among others. Vancouver Collects runs from September 14 to 30.

Gallery News

Our July 28 Customer Appreciation Sale was our busiest event and sales success at the gallery to date. We sold an astounding \$ 13,500 (after the 25% discount) of your fabulous hand-made ceramics that day! This sale also contributed in making July 2007 the highest sales month in the gallery's history.

A reminder: the 2008 Exhibition proposal deadline is noon Monday Sept. 17. Remember we are looking for exhibition proposals that reflect creative innovation, public interest, and technical excellence. We're also thinking of moving exhibition openings to Saturdays in 2008, in the hopes of taking advantage of higher customer turnouts on weekends for exhibiting artists. 🏠

Brenda Beaudoin

2007 Gallery Exhibitions

September

Vancouver Collects


October

Sandra Dolph

President's Message

I hope everyone has had a wonderful summer.

September has now been designated *Membership Month*. All those members who do not usually renew their membership in September will be receiving a noticing to pay the pro-rated difference between their regular renewal date and September 2008. During budget preparation, we discovered that membership revenues were falling short of what we predicted, and yet our membership numbers remained fairly stable. After some investigation we figure out that this was caused by the late payment of dues by our members. Now that the membership year will be from September to the end August for everyone, we will have a more accurate view of our financial situation.

The Gallery has made up for the Guild's shortfall over the past couple of years but, with the large increase in rent, we cannot continue that practice. The Guild must carry its own costs. To help make up for this year's shortfall we are holding a "Too Good for the Shard Sale" fundraiser. It will take place in the Loughheed Mall on Nov. 3 and 4. Please consider donating a few pieces or one shift of a few hours to make this a successful event. Thanks. 

Jinny Whitehead

Granville Island Rent and Service Increases

For the past year Canada Mortgage and Housing Corporation (CMHC), which operates Granville Island, has been undergoing changes to its management and reviewing its vision for the future. While CMHC wants to maintain the current flavour of Granville Island, it's also losing money and has had to review all of its rents. There are rumours that the finances of the Island may be beefed up by new residential or condo developments. In short, CMHC's efforts to develop new sources of revenue could come to override and overshadow cultural and artistic creativity on the Island.

The BC Potters Guild has been on Granville Island for 22 years; we have contributed to the growth of the Island and supported its many initiatives to make it a unique cultural destination. Over the years, many volunteers and donors have contributed to the renovations and improvements of the building we occupy.

The new rent and common area management recovery fees (similar to strata fees) have increased our costs by over 100%. Through negotiations, we have worked energetically to keep costs from being even higher, and to mitigate their impact by phasing rent increases in over 2006, 2007 and 2008, but it is still a huge and ongoing struggle for us to meet those new rates. Furthermore, our new lease does not allow for renewable terms, so in the near future we may well find ourselves priced right out of the home we have occupied for 22 years. A comparable dilemma is faced by other artists, and other non profit groups representing a broad range of fine arts and crafts.

This difficult situation affects how we plan for the future and our ability to continue to offer programs and services to our members and the public. Ultimately, if a viable solution is not achieved, the unique qualities that have made Granville Island Vancouver's number one tourist attraction and a vital, creative nursery for the Provinces' arts will be at risk. We propose to work with other artists and cultural organizations to see if we can group our efforts to find a solution to resolve that uncertainty and keep future rents viable. At the same

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Too Good for the Shard Sale

The Guild fundraiser will occur Saturday Nov. 3 and Sunday Nov. 4, 2007 at Loughheed Town Centre.


Please contact me at vwhitehead@shaw.ca and volunteer a few hours of your time to make this event successful. Indicate day – Saturday or Sunday, and time – morning or afternoon shift.

Donations of seconds. Drop off at the Gallery of BC Ceramics during regular open hours or contact any of the following members:

Vancouver: Jinny Whitehead:
vwhitehead@shaw.ca

Coquitlam: Linda Lebrun:
linda_lebrun@telus.net

Burnaby: Keith and Celia Rice-Jones:
keith@wildricestudio.com

Richmond: Jenny Ross:
jeniross@shaw.ca 

Jinny Whitehead



It's THE MAD POTTER's Birthday!

We are combining our 6th Birthday with

**Mark your
Calendar!**

Clay Day!

**On Saturday, September 29,
You can sample up to
4 different types of clay ~ FREE!**




Also . . . A Huge Store-Wide Sale, Cake and Door Prizes!

#6 - 3071 No. 5 Road, Richmond (Near Bridgeport) ~ Tel: 604-244-3734

***** STORE HOURS: Tuesday to Saturday 10am to 5pm *****

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time we will continue to participate in developing the Island and its surrounding area as a primary locale for fine indigenous craft in the city. If you have comments or concerns please contact me at vwhitehead@shaw.ca. 

Jinny Whitehead

To learn more about CMHC plans and their public consultation initiative *Island Insight*, and to complete their feedback form, go to www.speak-up.ca or contact 604.688.9769 ext. 123

If you wish to add your voice to our concerns on this issue, we suggest you be in contact with or send emails or letters to any (or all) of the people on the list which follows:

1. **The Honourable Monte Solberg,**
Minister of Human Resources & Social Development,
Parliament Hill, Ottawa.
E-mail solbem@parl.gc.ca and Tel: 613-992-4516.

2. **Dino Chiesa,**
Chairman, Canada Mortgage and Housing Corporation,
700 Montreal Road, Ottawa, Ontario, K1A 0P7.
E-mail: chic@cmhc-schl.gc.ca and Tel: 613-748-2000.

3. **Lino Siracusa,**
Director for Granville Island,
Office: 1661 Duranleau Street, 2nd Floor,
Vancouver, BC, V6H 3S3.
E-mail: lsiracus@cmhc-schl.gc.ca and
Tel: 604.666.8767.

4. **The Honourable Rona Ambrose,**
Minister of Western Economic Diversification,
700 – 333 Seymour Street, Vancouver, BC V6B 5G9.
E-mail: Ambrose.R@parl.gc.ca
Tel: 604.666.6256;
Fax 604.666.2353

5. **The Honourable Hedy Fry, P.C., M.P.,**
Confederation Building, House of Commons,
Ottawa, Ontario, K1A 0A6.
E-mail: fry.h@parl.gc.ca and Tel: 613.992.3213

6. **The Honorable David Emerson,**
House of Commons, Ottawa, Ontario K1A 0A6,
E-Mail: Emerson.D@parl.gc.ca
Tel: (613) 943-0267; Fax: (613) 943-0219

7. **The Honourable Stephen Owen,**
House of Commons, Ottawa,
Ontario K1A 0A6,
E-Mail: Owen.S@parl.gc.ca
Tel: (613) 992-2430,
Fax: (613) 995-0770

8. Your local MP or MLA in your own riding.

9. **Mayor Sam Sullivan.**
Email:
sam.sullivan@vancouver.ca

10. **Sue Harvey,**
Managing Director of Cultural Services,
City of Vancouver,
453 West 12th Avenue,
Vancouver, BC, V5Y 1V4,
E-mail: sue.harvey@vancouver.ca;
Tel: 604-871-6434
Fax: 604-871-6005

11. **Rod J. Harris,**
President and Chief Executive Officer, Tourism BC,
12th Floor,
510 Burrard St. Vancouver, BC,
V6C 3A8;
Tel: 604-660-2861

12. **John Furlong,**
Chief Executive Officer,
Vancouver 2010,
3585 Graveley Street,
Vancouver, BC V5K 5J5. Tel:
778.328.2010 Fax: 778.328.2011

Shadbolt Centre FOR THE ARTS

Fall 2007 Programs at the Shadbolt

Registration for Fall 2007 and Winter 2008 programs began July 16. Pick up a Leisure Guide or Artswave at any Burnaby Parks & Recreation location or call 604-291-6864, or visit www.shadboltcentre.com.

Instruction is provided for all skill levels. Participants must be 16 years or older, unless otherwise indicated. Register early to avoid disappointment!

Big, Bold, Beautiful Lidded Jars (NEW!)

Fee \$166.72, 9 sessions
W (Jay MacLennan),
10am-1pm, starts Sept. 26.
Barcode #146187

Clay Modelling Without Armatures (18 years and up)

Fee \$188.98, 9 sessions
M (Debra Sloan),
7-10pm, starts Sept. 17.
Barcode #146191

Chinese Brush Strokes for Beginners (NEW!)

Fee \$127.54, 9 sessions
T (Nancy Ruen-Fen Chen),
10am-12pm, starts Sept. 25.
Barcode #146192

Continuing Pottery

Fee \$166.72, 9 sessions
T (Rosemary Amon),
7-10pm, starts Sept. 25.
Barcode #146185.

W (Charmian Nimmo),
7-10pm, starts Sept. 26.
Barcode #146186

Daytime Pottery

Fee \$166.72, 9 sessions
M (Sabrina Keskula),
10am-1pm, starts Sept. 24.
Barcode #146184.

Th (Sabrina Keskula),
10am-1pm, starts Sept. 27.
Barcode #146183

Introduction to Pottery

Fee \$166.72, 9 sessions
Su (Jay MacLennan),
10am-1pm, starts Sept. 23.
Barcode #146181.

T (Darlene Nairne),
7-10pm, starts Sept. 25.
Barcode #146180

Soda Firing Workshop (18 years and up)

Fee \$99.64, 3 sessions
Th/F/M (Linda Doherty & Jay
MacLennan), times vary,
starts Oct. 25.
Barcode #146606

Throw and Build

Fee \$166.72, 9 sessions
Th (Fred Rahn),
7-10pm, starts Sept. 27.
Barcode #146864

Wood/Soda Firing Workshop (18 years and up)

Fee \$196.10, 4 sessions
Th/F/Sa/W (Linda Doherty & Jay
MacLennan), times vary,
starts Sept. 13.
Barcode #146607

The Glaze Series (NEW!)

Printing Images

Fee \$51.77, 1 session
Sa (Sabrina Keskula),
10am-4pm, Oct. 13.
Barcode #146925.

Spraying Glazes

Fee \$46.47, 1 session
Sa (Linda Doherty),
10am-4pm, Oct. 20.
Barcode #146926.

Crystalline Glazes

Fee \$58.13, 1 session
Sa (Linda Doherty),
10am-4pm, Nov. 3.
Barcode #146929

Dumpster Diving Turns up Archival Clay & Glaze Recipes

On a wintry Sunday afternoon in 1996, a well-used recipe card file box containing archival clay body and glaze recipes was retrieved from a defunct coffin kiln. They would have been lost if my nine-year old had not been curious enough to open the kiln that was moved from the UBC Fine Arts Studio into the Scarfe Building Education Ceramics Studio.

Thereafter, the card file was moved from shelf to shelf in the studio until it was surreptitiously transferred to the Potters' Guild for archival storage and officially gifted by UBC Art Education to the Potters' Guild. For the past year, Debra Sloan and I have been exploring numerous ideas for sharing and publishing the information in this newly acquired archive.

This card file contains important recipes along with a record of the active potters in the 1970s, ceramic materials vendors and suppliers. Glenn Lewis originally compiled this card file when he installed and managed the Ceramics Studio in the Scarfe Building. Through another series of fortunate coincidences, Debra Sloan and I were able to contact Glenn Lewis this spring and spent an afternoon looking over the cards and listening to him reminisce about the potters, recipes and times when these potters talked about the nuances of their clay bodies and glazes.

Two more gifts in kind came to this archival project: Celia King, Emily Carr book-arts instructor and book designer, took an interest in this material and met with me to talk about design concepts; the archiving committee was granted a summer intern/volunteer, Sun Young Kim, better known to us as "Wonder", who scanned all 300+ cards into digital format. 📄

More to come.

Phyllis Schwartz



Register now by calling 604-291-6864
5

A Conversation with June MacDonald

June has been a studio technician and instructor at Place des Arts in Coquitlam for the past 21 years. She is considering retiring and moving her clay career to another level. I had the opportunity to visit June in her Belcarra studio and following are some of the topics we discussed.

L: *How long have you been teaching at Place des Arts?*

J: I started in '86 as a tech then I taught kids classes and then taught adults. It really began as a 5 year plan but after working with the architect as they redesigned the studio area I got hooked.

L: *Who were your favorite potters, people you watched?*

J: I was influenced by British potters not as far back as Leach but Cardew, Richard Batterman and Robin Welch. Lucy Rie's refined work really inspired me. That is really where most of my early introduction to shape and form came from.

L: *What books or publications have you used?*

J: At the beginning most of the publications were from England and most of the glazes were Cone 8. But now there are several good books like Pottery Form, or The Potters Dictionary, The Potters Work Book. And of course Mastering Cone 6 Glazes, I was attending NCECA (National Council on Education in Ceramic Arts) in Denver when the authors decided to write the book. There are also magazines like Clay Times, Ceramics Monthly and Pottery Making Illustrated that are helpful in finding projects for students to work on.

L: *Whose work do you like now?*

J: I attended a Steven Hill workshop and his work has energy, I liked the movement. I have several pitchers that I made on that course and

although they were made on the wheel they have all been altered and have a life of their own. I also attended a Warren McKenzie workshop in Portland, his pots had life, and they danced. When I was on holiday in Portugal some of the local pottery was impressive, the pots worked well with the food. Often pots aren't complete until they have food in them, it is like the other half of the glaze.

L: *Do you have a favorite tool?*

J: Someone I knew made me a stainless steel trimming tool in exchange for a teapot and that tool is the best - it never seems to wear down. My favorite rib is a CD, and bamboo knives work best; I like to use small elephant ear sponges and I use eye make up applicators as well.

One other tool is the Glaze Master software; it is inexpensive and very useful in building glazes from limited materials. Take a list of the chemicals you have and make a Cone 6 glaze from them. I have used iron oxide to create a celadon glaze; I have also used Mt. St. Helen's ash.

My main interest in using this tool was to figure out how to get Cone 6 to live up to its potential.

L: *What have you liked best about your 21 years working at Place des Arts?*

J: In helping people solve problems, you never know where you will end up or where your search will take you. Also seeing former students win prizes and awards at shows and exhibitions is very rewarding.

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Nick Joerling

September 22-23, 2007

ENRICHED VESSELS

9:00 am - 4:00 pm



The focus of the workshop will be on utilitarian pot. Round pots coming from the wheel will be pushed, cut, coaxed and stretched.

Fees: \$135 plus 6% g.s.t = \$143.10 (includes lunch)

To Register: Meira Mathison, Director

Metchosin Int'l Summer School of the Arts

650 Pearson College Dr., Victoria, BC V9C 4H7

250 391-2420

missa@pearsoncollege.ca

www.missa.ca

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quickly. We were in awe of his list of credentials and 40 years of experience and influence. His set up was ideal – he took us through the various areas of his kiln shed, proudly showing us his anagama kiln and then his studio, which is an old converted schoolhouse. He has even maintained the alphabet on the chalkboard as an homage to its roots. Owen taught and lectured at the University and the Canberra School of Art for many years so the set up seemed perfect for him. It was lovely to be able to examine the many pots just lying around the studio and kiln shed areas; such a different experience than seeing them in a gallery where there might be more hesitation to touch them. Australian wood firing has a unique approach and aesthetic; Owen's influence, among others, has been instrumental in its creation.

His task of loading the kiln seemed to get pushed further into the day as he invited us into his home for coffee and biscuits. What a treat that was! His wife came to talk to us as well and we felt very honoured to see his personal collection of pots sitting on his shelves. We each carefully selected the mugs we wanted to use and had a nice visit, all of us grinning the whole time.

When it came time to leave, we knew it wasn't "goodbye", but "see you at ClayEdge". Visit www.owenrye.com for more information about Owen and many articles on wood firing. He and his wife are hoping to come to the area in the near future to give workshops so be on the lookout for them – it's not to be missed. Next, we were off to go visit Robert Barron who lives down the way.

To be continued in another issue. 🗑️

Sheila Morissette



Owen Rye's studio



Owen Rye's studio



Owen Rye and His Wood Kiln

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L: *In working with glazes did you make any interesting discoveries?*

J: I learned that pharmaceutical grade calcium carbonate is too pure to work properly in a glaze. Kaolin is a natural material and changes over time so you learn to anticipate and work with its changing characteristics. I have been fascinated with the process of testing and learning.

L: *Where do you go to find solutions to problems?*

J: The Clayart web site has been very useful; NCECA is also a place where you can connect with people who you can go to for help. I have emailed several of my contacts from that conference to resource opinions or comments.

L: *After 21 years of working with clay where do you go to get inspired?*

J: The students inspire me and their questions often lead me to new areas. Student's questions and then the solution finding process is always challenging.



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now available online.



In an effort to be more environmentally
friendly, by reducing our use of paper, we
are phasing out our printed catalogue,
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available on our website.



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L: *What frustrates you?*

J: Starting something and then not having the time to complete the project. That is what I am looking forward to doing in retirement, having the time to create a body of work that reflects my creative interests. I have often started down a path but work has always pulled me away before I could feel that I had accomplished what I was after.

L: *What defines a good pot?*

J: A pot that weighs what it looks like, that is well crafted and properly finished. It holds the volume expected, works as intended and functions properly. I like things that have a flow that give the pot a life or personality.

L: *What gives life to a pot?*

J: Often it is a happy accident.

L: *What would you like to tell other potters?*

J: I like to quote from something Paul Soldner said at a workshop I attended, "Try it and see". People get too tight with their work and stay in familiar shapes and sizes. Allow yourself the right to fail, allow yourself the freedom to play. Nothing is precious, push your limits and try something new, experiment.

L: *Is there anything else you would like to say?*

J: The best bowl you make will be your next bowl.

June MacDonald, Linda Lebrun and Gillian McMillan are the main drivers in a new pottery group called the Tri City Potters. Eighteen enthusiastic people attended their first meeting June 7. If you're interested in participating, please contact June for details. E-mail judo@shaw.ca

Lewis Kennett

Mobile Structures: Architecture & Installation

Mobile Structures explores the connections between ceramic art practice and the ideas of architecture through large-scale installations and sculptures by artists from across Canada. Visitors will see works as diverse as a kiln designed to create ceramic graffiti on brick walls, a life-sized cherry tree complete with a tree fort made with white porcelain, paper thin archways, and a mural made of water-jet cut ceramic sheet.

Artists include Ruth Chambers, Neil Forrest, Jeremy Hatch, Rory MacDonald, Jeannie Mah, O'Brien, Gilbert Poissant, Christian Bernard Singer, and Linda Sormin. The Surrey Art Gallery is pleased to include a work from its collection by Vancouver artist Bill Rennie.

Opening reception Friday, Sept. 14, 7 to 9 p.m., formal remarks at 8 p.m. Mobile Structures runs from September 15 to December 16, 2007 at the Surrey Art Gallery, 13750 - 88 Avenue, Surrey, BC. (Contact the SAG at 604-501-5566 or artgallery@surrey.ca).

We're having a party for ceramic artists!

Tuesday, Sept. 11, starting at 6:30 p.m.. In preparation for the Mobile Structures exhibition, several artists from across Canada will be at the Surrey Art Gallery installing their artwork (Ruth Chambers, Rory MacDonald, Christian Bernard Singer and Gilbert Poissant.) We thought it would be a great idea to create an opportunity for you to meet them while they're in town (before the exhibition opens).

The party is informal, and invitations are being directed to those in the ceramics community. We'll have a light buffet, and a cash bar - in our ceramics and arts studios. You'll also get a chance to see Rory MacDonald fire up his portable kiln, designed to make ceramic graffiti.🔥

Liane Davison, Curator of Exhibitions & Collections, Surrey Art Gallery

POSTPONEMENT OF CRAFT YEAR 2007 PROJECT

Due to the on-going Vancouver civic strike and the closure of the Roundhouse Community Centre, the Craft Year 2007 organising committee, Roundhouse management, the board and staff of the Crafts Association of BC, have decided to postpone the exhibition and programming for *Contemporary Craft in BC: Excellence within Diversity*. After two years of planning and hard work, it is unfortunate. The organising committee has been investigating alternative venues, dates and a new partner and will announce details soon.🔥

Discovery Art Travel

FEATURING Denys James

UPCOMING CERAMICS EXCURSIONS

Sep 13-Oct 4, 2007 **TURKEY**

Jan 14-Feb 2, 2008 **MYANMAR (Burma)**

Sep/Oct 2008 **TURKEY**

Jan 2009 **LAOS & ANGKOR WAT**

2008/2009 **MOROCCO, OAXACA, MEXICO**

Phone: 250-537-4906 Email: denys@denysjames.com

www.denysjames.com



Call for Submissions:


FingerPlay: BC In A Box Returns!

In 2005, the Guild launched its first travelling exhibit, BC In A Box. It was modeled on the Orton Cone Box show, where everything had to fit into an Orton Cone Box. What made this exhibit exciting was the fact that it travelled to eight cities around BC during 2005 and 2006. BC In a Box was a successful way of encouraging participation from all over BC and reinforcing our sense of community. In that spirit we are bringing the travelling exhibit back!

The idea of creating a current piece, indicative of your style, but with a specific size limitation has a certain playful quality to it – as many miniatures do. On that note we have decided on a theme of **FingerPlay**, where the artists address their interaction with the sensual, playful, and pliable material. Similar to the first BC in a Box exhibit, entry is open to all individual members (limited to one entry per artist) and required to fit specific dimensions: maximum 6"x6"x6".

We have also made some exciting changes. All miniature creations will be included in the inaugural show at the Port Moody Art Centre's Blackberry Gallery in March/April 2008. Prizes will be awarded for excellence and for the peoples' choice. From there, 50 pieces will be juried into the travelling exhibit, with non-juried pieces having the option to sell (with the artist's permission).

As the exhibit moves through B.C., each participating community has the option to organize a local show as a complimentary component to BC In A Box; the show will travel to galleries in Invermere, Kamloops, Kelowna, Prince George, and Dawson City arriving in Vancouver the end of November. We will also be creating a catalogue with a brief description about the work, the artist and how clay found you.

Keep a watch out for the entry form with further details coming soon. If you have any questions, please feel free to contact Niki Berry at nikiberry@shaw.ca. 

Application Details:

Entry Deadline:

Feb 1, 2008. *Late Entries will not be accepted.*

Member Benefits:

All entries will appear at the Blackberry Gallery in Port Moody. However, only PGBC members in good standing will be juried into the travelling portion of the exhibit.

If you wish your work to be included in the traveling exhibition you may become a member of the PGBC by enclosing, with your entry, a completed membership form downloadable from the Guild website: www.bcpotters.com accompanied by a cheque for the fee indicated on the website.

Current Work:

Work must have been created no earlier than January, 2007.

What, Where and When: Participant's Responsibilities

What We Need From You by Feb. 1, 2008:

- 1) Title & Description of Piece, Retail Value
- 2) Materials / Techniques / Process
- 3) Design / Construction Notes
- 4) How Did Clay Find You
(Please keep this portion to 50 words Maximum)
- 5) Digital Image of work
(color, 300dpi, finished size 3", jpeg format)
If you cannot send a digital image, please contact Niki Berry for instructions.
- 6) Please make sure you comment on the following two points in your entry:
 - a) If selected, I agree to my piece travelling to various galleries until 2009
 - b) If my work is not juried into the travelling portion of the exhibit I agree/disagree to offer the work for sale at the Blackberry Gallery while in Port Moody.
- 7) Work juried into the travelling exhibition will not be sold during the touring period. On completion of the travelling schedule, the opportunity may arise for work to be sold.
- 8) Payment - Entry Fee \$25
Cheque Payable to Potters Guild of BC must accompany your entry form or it will not be accepted into the exhibit.

What We Need From You on March 1, between 11:00 and 4:00 p.m.:


Work (no larger than 6"x6"x6") to be delivered or shipped to the BC Ceramics Gallery:

FingerPlay c/o Potters Guild of BC,
1359 Cartwright Street, Vancouver BC,
V6H 3R7

Note: If shipping you must include with your shipment, return postage or prepaid shipping charges. *The PGBC cannot not be responsible for the return of works to the artist.*

What We Need From You on December 8, 2008 between 11:00 – 4:00 p.m.:

Work must be picked up on December 8, 2008 between the hours of 11 and 4 p.m. The Guild office has very little storage space. If the work remains in the office beyond December 31, it will become an inventory item to be offered for sale.

We regret we cannot provide insurance coverage for breakage. We will make every effort to prevent that occurring. 

Clay Lines

NWCF
North-West
Ceramics
Foundation

Celebrating Success in Our Community

CERAMIST PAUL MATHIEU: MY LIFE IN CRAFTS (SO FAR)

Place des Arts launches a celebration of the B.C. Month of Craft with internationally acclaimed ceramist and Governor General's Award recipient Paul Mathieu speaking on his life in crafts, Sept. 6 at 7 p.m. in the Main Hall at Place des Arts.

Mathieu is a seasoned artist with some 20 solo exhibitions and several prestigious awards to his credit, including the Governor General's 2007 Saidye Bronfman Award for excellence in fine crafts. The jury described him as accomplished, a risk-taker and an artist whose work is based in innovation.

Mathieu's work, which critiques the stereotypes that affect craft, explores both the functional and decorative nature of ceramic art. Mathieu says his work is, "handmade, very permanent, tactile, functional and based on direct physical experience in its making and its appreciation." His work is an investigation of the role of ceramics within culture in general and art in particular.

Mathieu pursued an exploration of decorativism during a three-year residency at the Sanbao Ceramic Art Institute in Jingdezhen, the 1,000-year-old centre of Chinese ceramics. He is currently an Associate Professor of Visual Arts at the Emily Carr Institute of Art and Design in Vancouver and is the author of *Sex Pots: Eroticism in Ceramics*.

This presentation is part of a unique partnership for Craft Year 2007 between Place des Arts, Leigh Square Community Arts Village, Evergreen Cultural Centre and Port Moody Arts Centre.

Craft Year 2007 is a nation-wide celebration of professional Canadian craft. This year-long festival of events explores Canada's craft culture in all its diversity and creativity. Exhibitions, forums, seminars, publications, web sites, exchanges and other ventures have all been planned to enchant, engage and educate Canadians about craft practice as a unique cultural activity.

Place des Arts is an integrated art centre and music school located at 1120 Brunette Avenue, Coquitlam. For more information on Place des Arts exhibitions or the Year of Craft initiatives, go to www.placedesarts.ca or call 604.664.1636.



THE NWCF SPEAKER SERIES

Is pleased to present a free public lecture by:

PATTI WARASHINA

- 7:30 PM FRIDAY SEPTEMBER 21, 2007 -
- EMILY CARR INSTITUTE AUDITORIUM -
-1399 Johnson Street, Granville Island -

Patti has been instrumental in establishing one of the most successful ceramic - sculpture programs on the West Coast. Moving from Pop Art in the late sixties she is well known for her small white figurines that inhabit surreal landscapes and act out dreamlike states and feminist rituals. Warashina, with a clear vision of herself as a woman, has brought forward political issues that are highly relevant to our time.



Unclassifieds

50 cu. ft. Gas Kiln for sale \$2000

35 cu. ft. stacking space gas kiln with 4 Clackery burners. 720 btu (180 btu/burner). Downdraft, double walled insulating firebrick, fires easily to cone 10 or higher. I have been doing both bisque and glaze firings in it successfully. Includes posts, shelves, cones. Available end of August. I want to do 2 more firings before disassembly. \$2000 if I have to disassemble it myself. Call Barb 250-245-8359 or email sapergiab@shaw.ca. The kiln is located near Chemainus on Vancouver Island.

10 cu. ft. front loader kiln for sale \$750

Forced to down size and I need the room. The frame is in fantastic shape, door hinges and other hardware works great. Will need a rebuild but well worth the effort. 4 spare elements. several spare switches and dials. was designed originally to be a cone 10 kiln. For more information and pictures: jim_stamper@muddycatstudios.ca 604-876-9287



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Potters Guild of BC Newsletter

Published 10 times yearly, the PGBC Newsletter is an information link for members.

Submissions: send articles, reviews, images, member news, letters and information to: editor@bcpotters.com by the 8th of each month. Submissions may be edited for space.

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Unclassified Rates: Members FREE! Non-members: \$20

Insert Rates: (not including GST)
Members: \$75. If overweight, pay additional postage costs. First come basis.
Outside groups: \$200 corporate/\$100 community.
Guild Committees: free within postage; pay for overweight.

Membership

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Membership Fees

For 12 months, including GST:
Individual: \$50, Full-time Student: \$25,
Senior (over 65): \$30 Family Studio (2 max.): \$70,
Institution/Group/Corporation: \$100

Renewals

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with 'Membership Renewal'

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership'

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